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ALPHABETS

A MANUAL OF LETTER DESIGN, WITH COMPLETE ALPHABETS OF VARIED STYLES OF LETTERING

BY

DOUGLAS C. McMURTRIE

Editor of Ars Typographica



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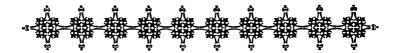
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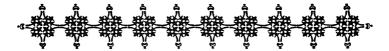
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ALPHABETS



TETTERING may be classified in two main divisions: Gothic and Roman. With the former Anglo-Saxons are not much concerned as its present-day use is largely restricted to Germany. The only example shown in the present volume is on pages 58 and 59 and is generally — though incorrectly — known as Old English.

The Roman alphabet is by far the more legible and it has been adopted as the standard in practically all civilized countries throughout the world. The form in which we use it was largely determined by the stone-cut capitals in ancient Roman architecture and the handwriting of the humanistic scribes in the fourteenth and fifteenth centuries.

Letter shapes have been so fixed by tradition that they can vary but slightly and still remain legible. Eccentric departures from standard form and the addition of unnecessary features is unsound practice. Within limits of the traditional forms there is possible, however, endless variation in comparative weights of the thick and thin strokes, in the general blackness of the whole alphabet, in the form of the serifs, and so forth. This will be clearly demonstrated in the following pages.

A variety of the Roman alphabet is the italic or slanting form. This is always quite similar in style to the upright alphabet it is designed to accompany.

Variety in lettering can be obtained by drawing alphabets in outline or giving them perspective by the introduction of a white line in the heavy strokes of the letters. This white space may be left white or grayed by five parallel strokes or cross-hatching.

A more or less special form of alphabet is script—an imitation of actual handwriting of more or less elegant character. Two of the best forms of script are shown on pages 60-61 and 62-63.

The order in which the specimen alphabets are arranged is (1) Roman alphabets of nor-

mal weight with corresponding italics, (2) Roman alphabets of heavy weight, some with italics, (3) Outline or shaded alphabets, (4) a Gothic alphabet, (5) two Script alphabets. The designation by which the design is known will be found at the bottom of each page.

This is intended, of course, as an elementary handbook only, but almost all the good forms of letter design are represented, and the specimen alphabets should prove useful models to students of lettering.



a b c d e f g h i j k l mnopqr s t u v w x y z I 2 3 4 5 6 7 8 9 o [6] Caslon

ABCDE GHIJ K L M N PORS TUVW XYZ&?!

Caslon

a b c d e f g h i j k l $m \quad n \quad o \quad p \quad q \quad r$ s t u v w xy z i 2 3 4 5 6 7 8 Γ87 Caslon Italic

A B C D EF G H IK L M NOPQRST U V W $XYZ \otimes ?!$

[9]

Caslon Italic

b c d e f g h i j k m n o pqr u v 1 2 3 Z 7 8 [or] Garamond

B C D E G H I K L M N P Q R S UVW Y Z & ?

[11]

Garamond

a b c d e f g h i j k l m n o p q rs t u v w x y z 1 2 3 4 6 7 8 Garamond Italic [12]

A B C D EG H IK L M NO P Q R SU V WY Z & ?!

[13]

Garamond Italic

a b c d e f h i k p m n o rstuvw y z I 2 4567890 [14]

Kennerley

BC E F G H I JKLMN PQRS Y ZKennerley [15]

b c d e f h i j k p 0 \mathbf{n} q t u \mathbf{V} 1 2 3 Z 6 7 8 [16] Astrée

BC H F ${f M}$ K ORSY Z & ? Astrée [17]

b c d ei j k $n \quad o \quad p \quad q \quad r$ s t u v w **7** 1 2 7 8 [18] Astrée Italic

A B C D EG H IK L M NOPQRS $T \quad U \quad V \quad W$ $X Y Z \varnothing ? !$ Astrée Italic [19]

bcdef ghij kl pq s t u v w x y z 1 2 3 4 6 7 8

[20]

Nicolas Cochin

ABCDE FGHIJ KLMN OPQRS TUVWX YZ & ?

a b c d e f g h i j k lp q rm n os t u v w xy z 1 2 3 6 7 8

Nicolas Cochin Italic

A B C D EF G H I JK L M NOPQRS TUVWXYZ & ?

Nicolas Cochin Italic

ABCDE FGHIJ KLMN OPQRS IIVW X Y Z

Forum Title

[24]

ABCDE GHIJ KLMN STUVW XYZ&?!

a b c d e f ghijkl mnopq tuvwx y z 1 2 3 6 7 8 9 Bodoni [26]

 $\mathbf{B} \quad \mathbf{C}$ G H L M N K P Q R S $\mathbf{I} \mathbf{J} \mathbf{V}$ Z &

Bodoni

[27]

a b c d e fg h i j k lm n o p qs t u v w xy z 1 2 3 46 7 8 9

Bodoni Italic

[28]

A B C D EG H I JK L M NOPQRSIIV WY Z & ?

[29]

Bodoni Italic

abcdef ghijkl nnopqr tuvwx y z 1 2 3 56789

Goudy Bold

[30]

ABCDE FGHIJ KLMN OPQRS TUVW XYZ&?!

[31]

Goudy Bold

a b c d e f ghijkl mnopgr s t u v w xy z 1 2 3 6 7 8

ABCDE FGHIJ KLMN O P Q R S $T \cup V \cup W$ XYZ8?!

abcdef ghijkl mnopqr stuvwx yz1234 567890

Caslon Bold

[34]

ABCDE FGHIJ KLMN OPORS TUVWX YZ&?

[35]

Caslon Bold

abcdef ghijkl mnopqr stuvwx v z 1 2 3 4 567890

ABCDEFGHIJ KLMN OPQRS TUVWXYZ&?!

Caslon Bold Italic

abcdef ghiikl mnopgr stuvwx yz1234 56789

F K NO Q R S $\mathbf{Y} \mathbf{Z} \mathbf{s}$

Greco Heavy

[39]

abcdef ghiik lmno q r s t vwxyz 1 2 3 4 5 6789

ABC F F G H IJKL MNOP QRST IVWX Y Z & ?

[41]

Greco Bold

a b c d e f ghijkl nnopq s t u v w x z 1 2 3 4 5 6 7 8 9

Bodoni Bold

[42]

B C D GHI K L M N P Q R S TJ V Y Z &

Bodoni Bold

[43]

a b c d e fg h i j k lmnopqr s t u v w x y z 1 2 3 4 567890

Bodoni Bold Italic

[44]

A B C D EG H I JK L M N OPQRSTUVWX Y Z & ?

[45]

Bodoni Bold Italic

abcdefg hijklm nopqrs tuvwx yz1234 567890

ABCDE FGHIJ KLMNO PQRST JVWX Y Z & ?

[47]

Cooper Black

abcdef ghijkl mnopgr stuvwx y z 1 2 3 4 567890

ABCDE FGHI K L M N O P Q R S UVWX YZ&?

abcdef éhijk l Mnopa r s t u WXYZ 23456

BC 5 X

abcdef ghijklm nopqrs tuvwxy z 1 2 3 4 5 **8 9**

Narcissus [52]

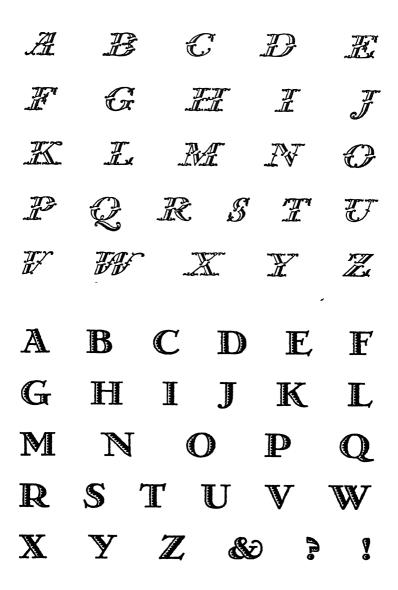
ABCDE FGHIJ KLMN OPORS XYZ&?!

[53] Narcissus

a b c d e f ghijklm nopqrs u v w x z 1 2 3 4 7 8 9 Mercure [54]

ABCDE FGHIJ KLMN OPQRS XYZ&?!

[55] Mercure



 $\mathbb{B} \subset \mathbb{D}$ L M \mathbb{R} S \mathbb{T} X

[57]

McMurtrie Title

bcd hij k 0 p ubb t 12 6 7 8

Cloister Black

[58]

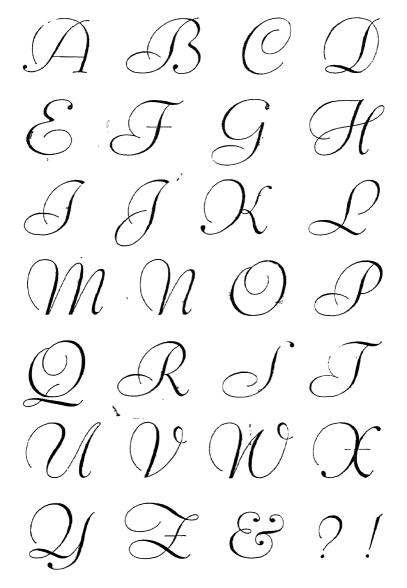
ABCDE FGHII R I M A OBORS म भ म X P Z & ?!

Cloister Black

b c d ei j khn δ tuy % 1 2 4 5 6 7 8 French Script \ [60] ABCDE FGF6JJ KLM N O L Q R S EUVWX Y Z & ?!

[61] French Script

h i jtuy æ IBernhard Cursive [62]



[63]

Bernhard Cursive

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